



Charles Ross Taggart
Expressions

EARLIEST?? FOLKERS?? ON DISC



PHIL "DING DONG DADDY" BAXTER



RARE "TRIANGLE RECORDS" LIST REPRINT



LOTS OF FOLK IN THIS ISSUE

- EDISON POSEY RORER DISCOG.
- FOLK & BLUES FIELD RESEARCH ADVENTURES OF DAVID RODUM
- GENE AUSTIN & FOLKER, GEORGE RENEAU
- EARLIEST FOLKERS? ON DISC
- TRAVELERS

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- PHIL "DING DONG DADDY" BAXTER
- KENDZIORA'S "BEHIND THE COBWEBS"
- THE "KING" CATALOG (continued)
- KRESSLEY'S "CATALOG OF WORLD TRANSCRIPTIONS" (continued)
- KELLY'S "WHERE ARE THEY?"
- RARE "TRIANGLE" CATALOG LIST REPRINT

plus !! data on Trombar and Keystone; Bood & Felice Bryant; Nettie Saunders; Adele Rowland; Henrietta Cross; James P and Fats on today's music rolls; George Sabback; Cleo Brown vs Laura Tucker; Henry Thies & Ross Pierce; Pine Top Smith Test; Hank Duncan transcription; and more musical Americana.



WERE YOU IN LOVE
WITH
CAROLE LOMBARD?

(Turn to Page 2)

PLAZA 6583-6640
CORRESPONDENCE TO KENDZIORA

Phil's
Texas
Tommy's
Good band
Aug. 3

No label of the
month this issue.

CAMEOS?

Were you in love with Carole Lombard?

Remember "the world's greatest checker player"...Wally Warfield Simpson, who "jumped two men and got a king"?

REMEMBER AUTOGIROS?

Remember how you felt the first time you got on a conga line?



Remember how Mel Ott used to fling his foot in the air before he brought the wood around? Remember the Fatty Arbuckle trials? And when Charlie Chaplin married Paulette Goddard?

Remember zoot suits with a reel pleat?

And "brevity is the soul of lingerie"? Who was the better horn player, Harry or Bix? Some say Satchmo was the greatest of them all. Remember the flappers from Greenwich Village, who wore short, short skirts and nothing underneath?

Tell the truth: didn't you even TRY to make booze in the bathtub? Did you get to see the Trivion and the Perisphere? Remember how you waited all week for Bank Night? Did you have a lever on your dashboard marked FREE

WHEELING IN? Remember lace corsets? The Black Bottom? The Big Apple? Remember "Quick Henry, the Flit"? Shoveling coal?

Remember the flagpole sitters? Peaches and Daddy Browning? Did you ever tell a date, "Thanks for the buggy ride"? (Not if he was a secondhand hunk of cheese; then you told him to go fly a kite.)

Whatever did happen to Judge Crater? (Maybe they should have called in the Thin Man.) Were you afraid to go see KING KONG? Remember Mae West in Night After Night? ("She stole everything but the cameras," muttered George Raft after a preview.)

Try hard...and maybe you can still hear the musical moan of Bob Burns' original bazooka. Or Andy Devine's washboard voice. Remember Wallace

Beery? Mable Normand? Fay Wray? Or the way your heart

swelled when Nelson Eddy sang "Stout-Hearted Men"? Remember "The Music Goes 'Round and 'Round"... "A Tisket, A Tasket"... "It's a Sin to Tell a Lie"... "In a Cottage Small by a Waterfall"? Of course you remember Wee Bonnie Baker. And Benny and the Quartet, the first time they invaded Carnegie Hall! Did you play the ukelele?

Remember yo-yo tournaments? Remember The Literary Digest? Collier's? Ballyhoo? Vanity Fair?

Were you a jitterbug? Remember those magazine cover ads: "It's Toasted", "They Satisfy". Remember your father's fountain pen? Nickel hot dogs? Two-bit hair cuts? Or "Has Anybody Here Seen Kelly, K-E-Double-L-Y"? Remember movies that were CONTINUED NEXT WEEK? Remember the ice man?

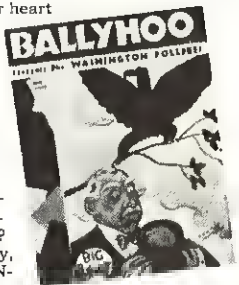
Remember Valentino? The Cotton Club? "It"? Remember "Ask Me Another"? Were you a jazz baby? Wouldn't you like to meet the poor shrimp who sat playing the banjo in the back of Just Plain Bill's barber shop?

Remember the Toonerville Trolley, Toots and Casper, Mush Stebbins, Little Mary Mixup? Was your birthday announced on Uncle Don?

Has there ever been anything in this world like Near Beer? Remember how we all idolized the Brown Bomber! The Lone Eagle! The Lone Ranger! Yes...and

REMEMBER TUNING IN... to Amos 'n Andy: "I've Regretted!" Joe Penner: "Wanna buy a duck?" Rudy Vallee: "Heigh Ho Everybody". Major Bowes: "All right! All right! Bong!" Remember Vic and Sade? Allen's Alley? Stoopnagle and Budd? "Buck Benny rides again!"

Remember the Silly Symphonies? Or: "She was only a doctor's daughter, but my how she operated." Remember running boards? Rumble seats? Roadsters? Remember When? It was silly and mostly nonsense, but it was a laugh a minute. And there hasn't been anything like it since. Now it's all back again...waiting for you as a Charter Member of the NOSTALGIA CLUB!



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A new club that lets you take a vacation from the Sick Sixties...and takes you on a real buggy ride, kiddo, back to those soner days when a roccoon coat was the cat's pajamas...you were hot stuff if you knew where to get real imported hooch...and the hottest thing you could put on the Victrola was Red Nichols playing "The Sheik of Araby."

Your first selection as a Charter Member of the Nostalgia Club (with your agreement to take just four after Selections over the next two years), the brand new

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Okay, you basto, sign me on as a Charter Member of your new Club. I get all the Nostalgia Book Club privileges described above, such as a special surprise book or record at least 3 times a year; my copy of Allen Churchill's nifty new \$9.95 book, Remember When; for \$1 plus shipping; and my free subscription to Reminiscing Time, the monthly Club bulletin that describes current Selections and Alternates and brings me memory-jogging words, pictures and sounds from yesteryear. I may buy books, records and other Selections at 20% to 70% discounts plus shipping. I am free to reject any Selection on the form provided. I agree to buy only 4 more books or records over the next 2 years, after which I may resign at any time.

Name _____
Address _____
City/Zone _____ State _____ RR 301

WHERE ARE THEY? by Frank Kelly

PHIL BAXTER

A recent reissue of a Phil Baxter Victor recording with its superb easy going jazz arrangement has prompted this writer to dig into his files and extract a 1960 letter from none other than Phil Baxter giving some pertinent details about Phil and his associates.

Dear Mr. Kelly,
Happy St. Patrick's Day. Yes, I received your "Record Research" and enjoyed it. Your column was very interesting. About Watson's Bell Hops: I remember the outfit well. There were two brothers, Ezell and Ray. I believe I was headquartering in Little Rock (where I wrote "Ding Dong Daddy") and our paths frequently crossed. But you must have me confused with someone else, as my band was never merged with another. I did front the Red Jackets from Fargo North Dakota on a tour of the Pacific North West in 1931.

MCA (Jules Stein) picked up my five piece outfit in 1927 at Hot Springs (one of their first bands) called Phil Baxter's Texas Tommies (Jules Stein's name for us). I had Al Jennings (trombone) (now with Russ Morgan) and Carl 'Deacon' (Squinchy) Moore on drums (now a West Coast DJ); Red Millard, trumpet; Ole Wilkins, sax, etc. (retired now in Bowling Green, Kentucky) and Red Reeves, banjo (deceased). We played nation-wide - (Battle of Bands with Guy Lombardo, Vincent Lopez - Valley Dale Columbus, Ohio in case he doesn't remember - also against Coon-Sanders Night Hawks and Ted Weems (now living here). Incidentally his arranger, Joe Haymes, is living here also. He did Ted's famous record arrangement of my song Piccolo Pete.

Blue Steele called me a month ago and promised me a copy of his book.

I enlarged my band in KC in 1928 to 12 men - we opened the El Torreon Ballroom and stayed there 3 years.

In 1932 I became crippled with arthritis (right hand and foot). I lead a few bands off and on after that but since 1940 have not been active in music, except to collect my ASCAP royalties.

Guess I could write a book too. But I know the public will think more of me for sparing them that pain.

Thanks for your interest and the best of luck.

Yours Sincerely,
Phil Baxter

Here's some poop on Phil from the Ascap Biographical Dictionary of 1948:

Phil Baxter, composer, author, conductor; b. Navarro County, Tex., Sept. 5, 1896. Ascap 1931. Educ.: public schools various Tex. towns. On leaving school, turned to music as a profession; during World War I was member of Paul Whiteman's band and orchestra at Mare Island Navy yard. Then organized own band "Phil Baxter's Texas Tommies" known for novelty instrumentation. Works: "Piccolo Pete"; "One Man Band"; Harmonica Harry"; "Whistles"; "Ding Dong Daddy"; "Going, Going, Gone"; "There's Going To Be A Wedding In The Band"; "Uncle Joe's Music Store"; and "Faded Summer Love."

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PHIL BAXTER - EXPOSATORY DISCOGRAPHY by LK

PHIL BAXTER ORCHESTRA (RECORDED IN ST. LOUIS): Tp or ont; sax and/or cl; tmb; pno; banjo and traps ca. October 1925

9403-a OK 40522 A WAITING (Baxter)
9404-a OK 40522 B SOMETHING TELLS ME (Baxter)

LK Comments: So rare is this coupling thatamura's mighty Columbia listing did not list it. The orchestra (aurally) is comparable to the Arcadian Serenaders/Arcadia Peacock Orchestras which recorded in St. Louis in 1925. Hot tp or cornet, tmb, olary, piano and some stomp unison playing are the order of the Baxter style. Please note how darn close the masters are to the Arcadian Serenaders date which supposedly had Sterling Bose, tp. and Frankie Trumbauer, sax... 9407-A The Coed; 9408-A Back Home In Illinois; etc etc RESEARCH!!

PHIL BAXTER AND HIS ORCHESTRA - Vocals by Phil Baxter

1928
-1 VI V40160 I AIN'T GOT NO GAL NOW (PB) - IAJRC 1
-3 VI V40160 DOWN WHERE THE BLUE BONNETS GROW (PB)
Note: IAJRC stands for International Association For Jazz Record Collectors
VI V40204 HONEY CHILD
VI V40204 I DON'T LOVE NOBODY BUT YOU
Further Note: Brad, can you fill us in with further data, masters, unissued?, etc on PHIL BAXTER and VICTOR.

What happens to faded movie Queens? We recently learned that ROCHELLE HUDSON, SALLY FORREST and MARJORIE REYNOLDS are real estate sales ladies in the Hollywood, Calif. area. ALAN HOLMES, who plays several instruments, all reeds, tmpt & vibes, had a combo for several years at the Hotel Astor in NYC. Now he has a good all round combo at the Hotel Robert Meyer in Jacksonville, Florida. Holmes has made Florida his home for the past years. No doubt many have wondered what happened to the DEAD END KIDS of movie fame who were featured in 102 films. Later they used the name of the BOWERY BOYS, THE EAST SIDE KIDS, - but they were best known as the Dead End Kids. Today they have gone their separate ways: two are still acting, one is a successful rancher, another a doctor, one in the furniture business, a sixth died almost two years ago. HUNTZ HALL lives in Miami where he's featured in films produced by Ivan Tors - such as "Gentle Ben," etc. GABE DELL has been featured on stage, on-and-off Broadway hits such as "Liv", "The Coffee Lover," and "Something Different." BERNARD PUNSLEY is an MD with a large practice in Huntington Beach, Calif. BILLY HALOP is in the furniture biz in Los Angeles where he also has a TV show called "Buyers' Guide". LEO GORCEY is a rancher in N. California. BOBBY JORDAN is deceased. Former Les Brown & Stan Kenton sideman BILLY CLARK is the trumpet in the house band at the Sands Hotel in Las Vegas, Nevada. ART TANCREDI, former trumpeter with Tommy Dorsey's band now fronts his own group at Stanley's Garden Restaurant in Providence, R.I. MICKEY SHEEN, all around versatile drummer, who returned from a 6 month tour of the U.S., Hawaii, Canada and Central Europe where he was engaged to play a single with his drums with the local bands and groups, is continuing on doing tapings with Phil Napoleon and his Memphis Five for the "Dom Dee Louise" TV show for CBS. In the evenings he's working with Don Goldie's Dixieland Band at the Hilton Plaza Hotel (Don recently became the hotel's Musical director). In the band is one of RR's feature story subjects, Johnny Dengler, who is blowing up a storm of jazz on Baritone Sax and Valve trombone. Correspondent Charlie Nagel of New York City passes on the following information about Nick's GRACE RONGETTI and JACK RUSSELL. Grace has not retired to Florida. She is still living in Greenwich Village. As for Jack Russell, her ex-host at Nick's - he has worked for a while at the Gaslight Club. He also lives in the Village. In fact I was telling him about the write-up you gave him and he was pleased. I have known Grace and Jack for years. They are nice people. When Grace does go to Florida she stays with the Phil Napoleons, but she always returns to the Village.

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for 12 issues
\$1.50 (\$2.00-foreign)
for 6 issues

EARLIEST?? FOLKERS ?ON DISC,

Dan Richardson - Harry C. Browne - Charles D'Almaine
Palk Miller - Vess Ossman - Cal Stewart, Charles Rass
Taggart and others.

An Exploraton by Thomas A. Ekkens

In the May issue of Record Research (90) an inquiry was made as to whether or not Don Richardson was the "earliest FOLKER on disc." The following is in reply to that inquiry.

In May of 1917, Don Richardson was introduced to the record buying public as a violin soloist by Columbia, having recorded two discs - Durang Hornpipe/Mississippi Sawyer (COa2018) and Arkansas Traveler/Old Zip Coon (COa2140). Previous to this time, Richardson had composed the music for a World War I patriotic song, "Line Up For Uncle Sam" (published by Waterson, Berlin & Snyder Co., NYC, 1916), and was known in New York City by association with the "Don Richardson Society Orchestra."

Because of the complicated bulk of early studio recording equipment, "field" recording was out of the question. Recording artists necessarily had to come to the studios, and the studios were in the larger cities. This fact tends to obscure an otherwise "authentic" folk tradition of those folk artists who may have migrated to the cities, for their migration multiplies the already difficult problem of defining characteristics of original "folk" personality. Richardson may have roots in a folk heritage, but is he to be considered "authentic" folk, or merely an impersonator of the folk idiom?

Of these impersonators we have many. The banjoist Harry Browne, who had recorded previous to Richardson, embodies this early spirit of impersonation (particularly the impersonation of southern Negro dialect and humor). Browne, "a well known actor, a popular New York club man, a splendid gentleman," recorded "darkey melodies with banjo accompaniment" for Columbia as early as November of 1916 (cf. COa1999 and COa2015). Likewise, we would regard those banjo tunes of V. L. Ossman and the banjo team of Cullen & Collins as influential in popularizing and idealizing the mores of the southern Negro.

Charles D'Almaine, of French descent, recorded for Victor in 1914 a "Medley of Old Time Reels" and "Favorite Hornpipes" (Vi 16393), which were fiddle pieces with background orchestration. However, D'Almaine cannot be considered PER SE folk, though he recorded these and other numbers in a pseudo-traditional folk style.

Our early recordings about in traditional and pseudo-traditional folk material, but are nearly void of the presence of "unsophisticated" talent. It is lack of sophistication that we now regard as requisit in defining "authentic" folk. Such individuals in the early history of recorded sound are, indeed, hard to find.

However, one such person might be identified as Polk Miller, who I believe comes close to the ideal folk personality. "Raised as he was on a large plantation," Miller, who "from infancy to manhood, heard the banjo and the fiddle played by the negroes in the cabins, and having learned to play the banjo in his boyhood, had no superior in that line on the American stage." "In his rendition of the songs, recitations and stories of the negro, his dialect is so true to life that General Fitz Lee said of him, 'When I hear him and don't see him, I cannot be persuaded that he is not a genuine negro talking.'" Polk Miller and his Old South Quartet were introduced on Edison's Blue Amberol "competitive cylinder" in 1914.

V. L. Ossman recorded twenty banjo numbers for the Columbia Phonograph Company in 1894, though he was, like Cullen and Collins, first and foremost a professional banjoist. His repertoire was based on folk derivatives and again, of the influence of the southern Negro. Recorded originally on cylinders, Columbia later (1902-04) transfered Ossman to discs.

Also in 1894, Columbia issued a series of Minstrel Songs, supposedly of Negro origin ("the embodiment of Ethiopian wit and melody"), but with its thin variety of slapstick comic routine and elementary showtune gloss, we could not begin to consider this series characteristic of a pure folk tradition. Earlier Minstrel songs and shows might perhaps indicate a direct folk influence and tradition; if so, it is dubious as to whether or not it had ever been recorded.

In the year 1898, Columbia Graphophones and Phonographs introduced an "Uncle Josh Weathersby" series, with Cal Stewart as "Uncle Josh". Stewart narrated his "laughing stories" in a traditional mountain dialect, which may or may not have been authentic, imitating the hearty, healthy image generally associated with an ideal "Uncle Josh."

Due apparently to "Uncle Josh's" popularity, Victor introduced in 1914 their counterpart of this image. Charles Ross Taggart became "Uncle Zed", whose visit to New York City parallels that of "Uncle Josh's". Like Stewart, Taggart's monologues were presented in the stereotyped

(CONTINUED ON PAGE 10)

EDISONIA
Ray Wile

THE EDISON RECORDINGS OF



POSEY RORER AND THE NORTH CAROLINA RAMBLERS
(actually a Charlie Paale group)

compiled by Ray Wile

All recordings made in the New York City Edison Studio.

Monday, September 24, 192B (First booking)

Beautiful beckoning hands
Vertical 1B750 Takes A, B, C Rej. Lateral N453A B Accepted

If I could hear my mother pray again
No Vertical master Lateral N452A B Accepted

He's coming back again
Vertical 1B751 A, B, C Rej. Lateral N454A B Accepted

We'll understand better by and by
Vertical 1B752 A, B, C Rej. Lateral N455A & B Rej.

A wild and reckless hobo
Vertical 1B753 A, B, C Rej. Lateral N456A B Accepted
(Sched. for Needle Cut issue on 11009 but there is no evidence that copies were released) (w. N463)

Tuesday, September 25, 192B.

Blue eyed Eller
Vert. 1B754 A, B, C Rej. Lateral N457A B Accepted

Sweet sunny South take me home
Vert. 1B755 A, B, C Rej. Lateral N458A B Accepted

I'll meet my mother after all
Vert. 1B756 A, B, C (Iss. on 52414 (w. 1B760)
Lat. N459A B ok (Sched. for iss. on 20005 (w462). This record was to have been a part of Real American Music Release #1 scheduled to be shipped 10/29/29. While this shipment was not released some of it may have gotten out since I own another record 20011 (Frankie Marvin) which was also scheduled for shipment on 10/29/29)

Did you mean those words you said?
Vert. 1B757 A, B, C Rej. Lateral N460A B Accepted

Wed., September 26, 192B

As we sat beneath the maple on the hill
Vert. 1B760 A, B, C Iss. on 52414 (w. 1B756)
Lat. N462A B Passed Sched. for 20005 (w459)
Dubbed onto cylinder 5615

The drunkard's dream
Vert. 1B761 A, B, C Rej. Lateral N463A B Passed
Sched. for 11009 (w N456)

Down in Georgia jail
Vert. 1B762 A, B, C Rej. Lateral N464A B Passed
Dubbed onto cylinder 5613

ISSUES

Vertical Lateral (Scheduled but prob. not issued)
52414 (1B756/1B760) 11009 (N456/N463) - Cylinder 5613 (from 1B762)
20005 (N459/N462) - Cylinder 5615 (from 1B760)
Cylinder 5617 (from 1B750)

YOU WILL NOTE the large number of approved masters that were not used. This is because of the Edison habit of holding material and gradually feeding it into the catalog. If the vertical and lateral series had lasted a little longer more would have been issued.) - R. W.

WORLD

CATALOG OF WORLD TRANSCRIPTIONS
(1933 to 1963)
Compiled by DAVID KRESSLEY
(Continued from issue 91)

8929/8938 Eddy Howard (Voca: Eddy Howard & Trio) (5)
Rusa Morgan (Voca: Rusa Morgan) (5)
8939/8948 Eddy Howard (Voca: Eddy Howard & Trio) (5)
Rusa Morgan (Vocal: Marjorie Lee) (5)
8949/8958 Lyn Murray Popular Concert Oroh. With Gotham Qt. & Earl Wrightson(5)
Jesse Crawford (5)
8959/8968 Ernest Tubb (5)
Frank Raye (5)
8969/8978 Jesse Morand Oroh. (5)
The Campus Choir (5)
8979/8988 Lyn Murray Popular Concert Oroh. With Gotham Qt. & Earl Wrightson(5)
Blake Reynolds Oroh. (5)
8989/8998 Lyn Murray Popular Concert Oroh. With Earl Wrightson (Sartime)(4)
John Gart Trio (5)
8999/9008 Rusa Morgan (Voca: Pat Laird, Rusa Morgan, & Al Jennings) (5)
Les Brown (Vocal: Ray Kellogg) (5)
9009/9018 Rusa Morgan (Voca: Rusa Morgan, Al Jennings, & Pat Laird) (5)
Les Brown (Voca: Eileen Wilson & Ray Kellogg) (5)
9019/9028 The Song Spinners (5)
9029/9038 Charlie Spivak (Voca: Irene Daye, Tommy Mercer, & Rusty Nichols)(5)
Nat Brandwynne (Piano & Rhythm Section) (5)
9039/9048 Charlie Spivak
Jesse Crawford
9049/9058 Ray Bloch Popular Concert Oroh. With Monica Lewis (4)
Frank Raye (4)
9059/9068 John Gart Trio & Bob Eberly (5)
Jesse Morand Oroh. (5)
9069/9078 Lyn Murray Popular Concert Oroh. With Gotham Qt. & Larry Brooks (5)
Lyn Murray Popular Concert Oroh. (4)
9079/9088 Eddy Howard
Nat Brandwynne
9089/9098 Eddy Howard (Voca: Eddy Howard & Trio) (5)
Nat Brandwynne (Piano & Rhythm Section) (5)
9099/9108 Ray Bloch Popular Concert Oroh. With Monica Lewis (5)
Geri Gallian (5)
9109/9118 Ernest Tubb (5)
Lyn Murray Popular Concert Oroh. With Gotham Qt. & Earl Wrightson(4)
9119/9128 The Song Spinners (5)
Songs Of Safety - Frank Luther (16)
9129/9138 Charlie Spivak (Voca: Tommy Mercer & Irene Daye) (5)
Les Brown (Voca: Eileen Wilson & Stumpy Brown) (5)

9139/9148 Charlie Spivak (Voca: Tommy Mercer, Rusty Nichols, & Irene Daye) (4)
Les Brown (Voca: Ray Kellogg & Eileen Wilson) (4)
9149/9158 Ray Bloch Popular Concert Oroh. (4)
John Gart Trio & Patti Clayton (5)
9159/9168 David Ross (5)
John Gart Trio & Patti Clayton (5)
9169/9178 Victor Young Concert Oroh. (Eileen Garde, Vocalist) (1)
Frank Raye (5)
9179/9188 Charlie Spivak (Voca: Tommy Mercer, Irene Daye, & Rusty Nichols)(5)
Rusa Morgan (Voca: Pat Laird, Ames Bros. & Ensemble) (3)/Rusa Morgan
With Monica Lewis & Bob Eberly (2)
9189/9198 Les Brown (Voca: Eileen Wilson & Stumpy Brown) (5)
Milt Herth Trio With Larry Douglas (5)
9199/9208 The Song Spinners (5)
Lyn Murray Popular Concert Oroh. With Gotham Qt. & Larry Brooks (4)
9209/9218 Jesse Crawford (5)
Geri Gallian & The Caribbean Boys (5)
9219/9228 Frank Raye (4)
World Library Artist Reapomase To Introductions (Eddy Howard,
Charlie Spivak, Jesse Morand, John Gart, Patti Clayton, Milt Herth) 18
9229/9238 Rusa Morgan (Voca: Ames Bros. & Ensemble, Pat Laird, & Rusa
Morgan)(4)/Rusa Morgan With Bob Eberly (1)
Charlie Spivak (Voca: Tommy Mercer)(2)/Rusa Morgan (Voca: Rusa
Morgan)(2)/Rusa Morgan With Monica Lewis & Bob Eberly (1)
9239/9248 Nat Brandwynne (Vocals: Joe Martin) (4)
Carmen Cavallaro & His Oroh. (5)
9249/9258 Ray Bloch Popular Concert Oroh. (5)
John Gart Trio (5)
9259/9268 Ernest Tubb
Jesse Morand
9269/9278 Blake Reynolds Oroh. (5)
David Ross Oroh. (5)
9279/9288 Rusa Morgan (Voca: Pat Laird & Rusa Morgan) (5)
Carmen Cavallaro Oroh. (3)/Nat Brandwynne (Voca: Joe Martin)(2)
Rusa Morgan (Voca: Rusa Morgan & Pat Laird)(2)/Charlie Spivak
(Voca: Tommy Mercer & Irene Daye) (2)
9289/9298 Lea Brown (Voca: Eileen Wilson & Ray Kellogg) (5)
Geri Gallian & The Caribbean Boys (5)
9299/9308 Jesse Crawford (5)
9309/9318 Ray Bloch
Chuck Warner-OHOK WEBB (1)/Richard Himber (1)/Lenny Herman (1)/
Jimmy Carroll (1)/Roy Irving (1)
9319/9328 Frank Raye (5)
Lyn Murray Popular Concert Oroh. With Gotham Qt. & Earl Wrightson(3)
The Gotham Quartet (1)
9329/9338 Dick Haymes With The Song Spinners (2)/Andrews Sisters With The
Harmonica Gentlemen (2)
Rusa Morgan (Voca: Bix Hits & A Miss, Marjorie Lee, & Rusa Morgan)(5)
9339/9348 Rusa Morgan (Voca: Rusa Morgan & Pat Laird) (3)/Rusa Morgan With
Bob Eberly(1)/Bob Grant Oroh. (1)
Nat Brandwynne (Voca: Joe Martin)(3)/Lea Brown (Vo: Ray Kellogg)(1)
9349/9358 Songs Of Our Times - Bob Grant Oroh. (8)
Songs Of Our Times - Bob Grant Oroh. (8)
9359/9368 Songs Of Our Times - Bob Grant Oroh. (5)
Songs Of Our Times - Bob Grant Oroh. (5)
9369/9378 Songs Of Our Times - Bob Grant Oroh. (6)
Songs Of Our Times - Bob Grant Oroh. (6)
9379/9388 Songs Of Our Times - Bob Grant Oroh. (8)
Songs Of Our Times - Bob Grant Oroh. (8)
9389/9398 Songs Of Our Times - Bob Grant Oroh. (6)
Songs Of Our Times - Bob Grant Oroh. (6)
9399/9408 Songs Of Our Times - Bob Grant Oroh. (6)
Songs Of Our Times - Bob Grant Oroh. (6)
9409/9418 Songs Of Our Times - Bob Grant Oroh. (5)
Songs Of Our Times - Bob Grant Oroh. (4)
9419/9428 Songs Of Our Times - Bob Grant Oroh. (5)
Songs Of Our Times - Bob Grant Oroh. (6)
9429/9438 Songs Of Our Times - Bob Grant Oroh. (5)
Songs Of Our Times - Bob Grant Oroh. (6)

9439/9448 Songs Of Our Times - Bob Grant Oroh. (6)
Songs Of Our Times - Bob Grant Oroh. (6)
9449/9458 Songs Of Our Times - Bob Grant Oroh. (6)
Songs Of Our Times - Bob Grant Oroh. (5)

9459/9468 The Song Spinners (5)
Ella Fitzgerald With The Song Spinners (2)/Monica Lewis & Ames
Brothers (2)/Rusa Morgan (1)
9469/9478 Songs Of Our Times - Bob Grant Oroh. (5)
Songs Of Our Times - Bob Grant Oroh. (5)
9479/9488 Songs Of Our Times - Bob Grant Oroh. (5)
Songs Of Our Times - Bob Grant Oroh. (5)
9489/9498 Songs Of Our Times - Bob Grant Oroh. (5)
Songs Of Our Times - Bob Grant Oroh. (5)
9499/9508 Songs Of Our Times - Bob Grant Oroh. (5)
Songs Of Our Times - Bob Grant Oroh. (5)
9509/9518 Songs Of Our Times - Bob Grant Oroh. (5)
Songs Of Our Times - Bob Grant Oroh. (5)
9519/9528 Songs Of Our Times - Bob Grant Oroh. (5)
Songs Of Our Times - Bob Grant Oroh. (5)
9529/9538 Songs Of Our Times - Bob Grant Oroh. (5)
Songs Of Our Times - Bob Grant Oroh. (5)
9539/9548 Songs Of Our Times - Bob Grant Oroh. (5)
Rusa Morgan (Voca: Pat Laird)(3)/Charlie Spivak (Vo. Rusty
Nichols)(1)/Ames Brothers (1)
9549/9558 Songs Of Our Times - Bob Grant Oroh. (4)
Songs Of Our Times - Bob Grant Oroh. (5)
9559/9568 Songs Of Our Times - Bob Grant Oroh. (5)
Songs Of Our Times - Bob Grant Oroh. (5)
9569/9578 Carmen Cavallaro Oroh. (5)
David Ross Oroh. (4)
9579/9588 Milt Herth Trio (5)
Jesse Morand Oroh. (5)
9589/9598 Monica Lewis With Mack Stewart Qt.(4)/Monica Lewis & Ames Bros.(1)
Rusa Morgan (Voca: Rusa Morgan)(4)/Nat Brandwynne (Vo: Joe Martin)
9599/9608 Songs Of Our Times - Bob Grant Oroh. (5)
Songs Of Our Times - Bob Grant Oroh. (5)
9609/9618 Songs Of Our Times - Bob Grant Oroh. (5)
Songs Of Our Times - Bob Grant Oroh. (5)
9619/9628 Ray Bloch Oroh. (4)
Lyn Murray Oroh.(2)/Larry Brooks With Lyn Murray Oroh. (3)
9629/9638 John Gart With Patti Clayton (5)
Monica Lewis With Mack Stewart Qt.(3)/Monica Lewis With Rusa Morgan
9639/9648 Frank Raye (With Organ Accompaniment) (5)
Ernest Tubb (5)
9649/9658 Ray Bloch Oroh.(2)/Lyn Murray With Larry Brooks & Gotham Qt. (2)
Carmen Cavallaro Oroh. (5)
9659/9668 Monica Lewis With Mack Stewart Qt.(3)/Monica Lewis With Ray Bloch(1)
Bob Eberly With Mack Stewart Qt. (5)
9669/9678 Jesse Crawford (5)
Jimmy Wakely (5)
9679/9688 Milt Herth Trio (5)
Gotham Male Quartet (5)
9689/9698 Rusa Morgan (Voca: Pat Laird & Monica Lewis & Bob Eberly) (5)
Blake Reynolds Oroh. (5)
9699/9708 Lyn Murray Oroh. With Larry Brooks & The Gotham Quartet (4)
David Ross Oroh. (4)
9709/9718 Charles Touchette - Choir With Organ Accompaniment (8)
Charles Touchette - Choir With Organ Accompaniment (11)
9719/9728 Bob Eberly With Mack Stewart Qt. (5)
Monica Lewis With Mack Stewart Oroh. (5)
9729/9738 John Gart Trio (5)
Milt Herth Trio (2)/Carmen Cavallaro (3)
9739/9748 Geri Gallian & His Caribbean Boys (5)
Rusa Morgan (Voca: Rusa Morgan & Marjorie Lee) (4)
9749/9758 Lyn Murray Oroh. With Earl Wrightson & Gotham Quartet (4)
Carmen Cavallaro & His Oroh. (4)
9759/9768 Jimmie And Leon Short (5)
Frank Raye With James Peterson At The Organ (5)
9769/9778 Blake Reynolds Oroh. (5)
Jimmy Lytell Oroh. (5)
9779/9788 Jimmy Lytell Oroh. (5)
Patti Clayton With John Gart Trio (5)
9789/9798 Rusa Morgan (Voca: Marjorie Lee & Rusa Morgan) (4)
Monica Lewis With Mack Stewart Oroh. (5)
9799/9808 Lyn Murray Oroh. With Larry Brooks & Gotham Quartet (5)
Rusa Morgan (Voca: Marjorie Lee & Rusa Morgan) (4)

9809/9818 John Gart Trio (5)
Jimmy Lytell Oroh. (5)
9819/9828 Bob Eberly With Mack Stewart Qt. (6)
Ray Bloch - Opening & Closing Theme (6)
9829/9838 Charlie Spivak (Voca: Irene Daye, Tommy Lynn, & Rusty Nichols)(5)
Bob Eberly - Opening & Closing Announcements (9)
9839/9848 Ernest Tubb (5)
Monica Lewis With Mack Stewart Quartet (5)
9849/9858 Dick Haymes With Carmen Dragon Oroh. (5)
Carmen Dragon Oroh. (5)
9859/9868 Dick Haymes With Carmen Dragon Oroh. (5)
Dick Haymes - Opening Announcements & Theme (5)
9869/9878 Helen Forrest With Carmen Dragon Oroh. (5)
Dick Haymes - Closing Announcements & Theme (5)
9879/9888 Dick Haymes With Carmen Dragon Oroh. (5)
Dick Haymes With Carmen Dragon Oroh. (5)
9889/9898 Eddy Howard (Voca: Eddy Howard & Trio) (5)
Charlie Spivak (Voca: Tommy Lynn & Irene Daye) (5)
9899/9908 Dick Haymes With Carmen Dragon Oroh. (5)
Carmen Cavallaro Oroh. (5)
9909/9918 Eddy Howard (Voca: Eddy Howard & Trio) (5)
Rusa Morgan (Voca: The Skylarks & Rusa Morgan) (4)
9919/9928 Dick Haymes With Carmen Dragon Oroh. (5)
David Ross Oroh. (2)/Lyn Murray Oroh. With Larry Brooks & Qt.(2)
9929/9938 Page Cavanaugh Trio
Jimmy Lytell Oroh.
9939/9948 Dick Haymes With Carmen Dragon Oroh. (5)
World Concert Oroh. - Peter Yorke, Conductor (4)
9949/9958 Helen Forrest With Carmen Dragon Oroh. (5)
Themes - With Ray Bloch & His Oroh. (8)
9959/9968 Rusa Morgan (Voca: Pat Laird & Rusa Morgan) (4)
Eddy Howard (Voca: Eddy Howard & Trio) (5)
9969/9978 Bob Eberly With Mack Stewart Qt. (5)
Page Cavanaugh Trio (5) (Vocals: Trio)
9979/9988 Carmen Dragon Oroh. (5)
Gotham Male Quartet (5)
9989/9998 Time Bimbal Jingles (12)
Time Bimbal Jingles (12)
9999/10008 Dick Haymes & Helen Forrest With Carmen Dragon Oroh. (6)
World Concert Oroh. - Peter Yorke, Conductor (4)
10009/10018 Eddy Howard (Vocals: Eddy Howard) (4)
Monica Lewis With Mack Stewart Oroh. (5)

(To Be Continued)



We will have to skip our Label Of The Month feature this time. No, we haven't run out of labels to show you, just temporarily ran out of photos of such labels. We've got to get some more made up and then we'll be back in business. Meanwhile we'd like to finish up our additions and corrections to "Blues & Gospel Records, 1902-1942" by Dixon & Godrich. Last time we had reached page 665 from which point we will carry on. We give the page number, the artist involved and the information.

P684 - Inez Wallace: Black Swan 14144, which this writer has, lists the artist for "Come Back Dear" (master 520) as Inez Wallace with Orchestra. The reverse, "Good Man Sam" (master 429) is labelled Julia Moody with Orch. By comparing these two sides with the Julia Moody sides on Black Swan 14122 and the Inez Wallace sides on Black Swan 14137 and 14147, I am convinced that 14144 is correctly labelled and that each side is by a different artist. The orchestra on mx 429 consists of cnt, tb, cl, p and tuba. The one on mx 520 is made up of cnt, tb, cl, violin and piano. p695 - Ethel Waters - According to the label of Cardinal 2036, the accompanying group is ALBURY'S Blue and Jazz Seven; My copy of Black Swan 2010 has take 1 of both P-114 and P-115; title on Black Swan 15154 is "Ethel Sings 'Em." p699 - Kitty Waters: The accompaniment on Pathe 7531 and Perfect 131 is by a piano player which Louis Hooper has identified, upon hearing the sides, as himself. Regarding Pathe 7537 and Perfect 137: Unfortunately the writer has not been able to locate a copy to listen to, but I suspect that this is the same (although it might be co-recorded; i.e. alternate takes) as the same coupling issued on Cameo 1249 (1249, not 1248), Romeo 479 and Lincoln 2714 under the name of Betty Gray. The voice on Pe 131 certainly sounds like the same girl as on the Lincoln, p728 - George Williams: Louis Hooper has identified himself as the pianist on both the March 31, 1926 and April 2, 1926 sessions. p739 - Lena Wilson: correct number for the Black Swan issue is 14129 (14130 is a Josie Miles' coupling correctly listed under the latter's name).

In conclusion we'd like to mention a pair of sides on Grey Gull 7033 (and Radiex 7033; probably also on Globe 7033) as by Louise De Vant, I have no idea whether Louise De Vant is the same person as Louise Vant (page 678 in Dixon & Godrich) on Okeh but this record is neither listed under De Vant or Vant. Titles are "Hit Me In The Nose Blues" (3102-A) and "It's All Coming Home To You" (3101-A, -B). Accompaniment is by a very solid piano.

We'd like to reiterate what we said at the beginning of this listing of corrections and additions. This was a casual rundown of the contents of the Dixon & Godrich book just noting those notations we'd made in our copy as we'd come across items which were at variance with our copies of the records or data we'd obtained from others. We had no time for a thorough page-by-page study of the book, checking each item against all of our files. This would, we readily admit, be the proper way to do the job. We regret not having the time for it. But we hope what we have been able to contribute will help to make the information more complete and correct than before.

As we've mentioned before, your columnist and his associate, Perry Armagnac, are working on numerical catalogs of various labels. Cameo (with Romeo, Lincoln and Variety plus Muse-Tremont), Grey Gull (including the "family" labels: Radiex, Van Dyke, Globe, Nadsco, Amco, Madison, etc.) and Plaza (Banner, Regal, Domino, Oriole and Jewel) are our follow up projects after the Perfect and Pathe catalog. Cameo and Grey Gull are waiting fill ins for some of our missing listings while we currently are working on Plaza. We feel it is about time to update our list of missing items in the Cameo and Grey Gull catalogs. So here are the Cameos we still need to fill in gaps in the listing:

203 204 263 412 435 464 468 469 473 495 532 535 536 538 541 548 584 585 612 639 653 654 655 656 657 658 659 660 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 716 721 745 752 762 763 814 829 842 865 867 875 876 884 886 909 928 933 957 969 980 981 982 1002 1004 1083 1014 1015 1025 1054 1062 1069 1074 1076 1086 1100 1102 1128 1129 1192 1168 1169 1170 1172 1173 1181 1183 1202 1213 1223 1227 1265 1270 1287 1288 8100 8120 8158 8171 8180 8185 8187 8189 8198 8211 8214 8217 8220 8224 8231 8232 8240 8242 8243 8250 8254 8260 8263 8264 8271 8272 8273 8279 8295 8304 8308 8309 8346 8350 8351 8360 8364 8366 8367 8369 8375 9009 9012 9013 9016 9017 9021 9038 9043 9058 9059 9070 9075 9076 9077 9079 9080 9088 9089 9090 9091 9094 9096 9097 9107 9110 9114 9115 9116 9117 9119 9120 9123 9125 9128 9129 9149 9150 9152 9161 9164 9167 9173 9182 9187 9195 9196 9197 9198 9202 9203 9210 9211 9212 9213

9214	9215	9220	9221	9225	9227	9228	9229	9230	9236	9239	9241	9246	9249
9251	9252	9254	9255	9258	9259	9264	9267	9269	9272	9273	9274	9275	9276
9279	9281	9284	9285	9287	9288	9290	9291	9293	9294	9295	9296	9298	9307
9308	9312	9313	9318	9319	9321	and any higher number in the 9300 series.							
AND HERE ARE THE ROMEO MISSING ITEMS:													
219	220	222	223	224	225	226	227	229	230	231	232	234	235
236	237	238	239	242	243	251	252	259	262	263	266	267	268
269	270	275	276	277	278	283	284	288	294	298	300	307	311
315	325	328	341	342	345	354	359	360	361	362	368	372	373
377	380	381	383	384	387	388	392	394	410	430	441	451	455
466	467	471	472	474	475	479	480	481	482	499	504	521	522
523	543	581	593	594	595	596	597	599	600	602	603	604	605
606	607	608	609	610	615	617	619	628	641	644	646	647	654
655	663	665	666	673	677	683	686	687	694	695	696	702	718
727	731	732	754	769	773	774	783	787	789	790	792	798	813
816	817	820	821	825	842	847	862	863	874	879	880	881	882
883	884	885	890	891	892	893	896	898	899	909	912	916	917
918	919	921	922	925	927	930	931	951	952	953	954	963	966
969	975	984	989	997	998	999	1000	1004	1005	1012	1013	1014	1015
1016	1017	1022	1023	1027	1029	1030	1031	1032	1038	1041	1043	1048	1051
1053	1054	1056	1057	1060	1061	1066	1069	1071	1074	1075	1076	1077	1078
1081	1083	1086	1087	1088	1089	1090	1091	1092	1093	1094	1095	1096	1097
1099	1101	1102	1104	1105	1106	1107	1110	1111	1112	1113	1115	1117	1118
1119	1120	1121	1122	1123	1124	1125	1126	1127	1128	1129	1130	1131	1132
1133	1135	1138	1139	1140	1141	1142	1143	1144	1145	1146	1147	1148	1150
1151	1152	1153	1154										

We will list the missing Lincoln, Tremont, Muse, Variety, etc. next time and also list the items on all labels for which we do not have complete data and for which we need data of less importance than titles, masters and artists (which is needed for those listed above) like composer credits or which side is the "A" side.

Plaza 5000 series: We again continue to list numbers in this series, listing this time continues from 6583. (SEE PAGE 8)

REPRINT OF A RARE "TRIANGLE" CATALOG LIST

JANUARY 1925

From the Collection of Record Research

TRIANGLE RECORDS (Notes by Len Kunstadt)

It, in its policy to reprint rare catalogs and sups of bygone days, herewith presents perhaps one of the rarest release list throwaways in existence by today's standards. It seems really unbelievable that these printed list throwaways (and that's what the public must have done with relish) of the Triangle Records would become so scarce as the label itself once widely proliferated about every possible sales medium in our part of the country. For example this reprinted listing herewith indicates the Nassau Post Card Co of (Somewhere!) 61 Nassau and 131 Nassau St. as a location for Triangle Records. We checked here in NYC for a Nassau Post Card Co - and the closest we came was a 53 Nassau St. location called the Nassau Gift Card. Upon calling them, the lady was quite amused about Triangle Records and she regrettably answered that their firm was only there since 1937 and that she never heard of Triangle (tears!). Perhaps there is a Nassau St. in your town which you could hunt and haunt for the Nassau Post Card Co.

Now for size you can put this on. The actual size of this double sided Triangle Record listing is 6 X 9 1/2". It was printed on white paper (ours' has turned brown and tattered with age). The listing is very interesting as it covers the upper register of Triangle numbering, many of which are blanks in our personal documentation...eg. The Original Memphis Five on 11445; No One Knows What It's All About/Meaneest Blues. Like the rogue label, National Music Lovers, Triangle also had its bevy of orchestra nanas. They just loved the "Frisco Syncopators", "Majestic Dance Orchestra" and "Broadway Melody Makers" nomen. What a research job it would take to figure out who they really were! Their favorite vocal artists (smiles!) were "IRVING POST", "CHARLES STERLING", and "CHARLES DALE", obviously all cloaking the identity of some "famous" or "infamous" artist!!

RESEARCH!! GET YOUR MAGNIFYING GLASS AND PERUSE WITH ME.

You'll see the WASHINGTONIANS, "Rainy Nights" (The Duke's Earliest!) on 11437; "CHIC" WINTERS on 11394, 11412 and 11423 (he was a real out and played banjo); THE ORIGINAL LOUISIANA FIVE (An Al King group) on 11417; ORIGINAL MEMPHIS FIVE on 11400; and that mysterious "Stale Bread" by the TRIANGLE RECORD ORCH. on 11394 - just to select a few.

LK would be delighted to find out who were the Byron Girls singing Charley My Boy on 11420 and Shaun O'Moore doing Danny Boy/Sweet Rose O'Sharon on 11430. And is Johnny Marvin's Any Way The Wind Blows on 11406 his earliest recording? Can anyone pass on information about lark, Martha Pryor (11357)? And on the lead page! Who were the Old Homestead Trio (Violin, Sax, Piano) 9064 - AND WHAT WAS THE MEANING OF ALL THOSE BLASTED "CODE"?? WORD DESCRIPTIONS ABOVE THE RECORD NUMBERING. Looks mighty suspicious. 11441 has Gull; 11442, Gum; 11443, Gybe; 15053 is Daring and 11450 is Hard.

6 Corl! How about up-dating us with your erudite Triangle research.

Red Moon	Prince's Orchestra	11182
Rock-a-Boe Blues	Broadway Melody Makers	11386
Ross Marie	Schubert's Metropolitan Orch.	11387
Red Hot Mama	Chicago's Original Memphis Five	11388
Say It Again	Frisco Syncopators	11389
Shine	Schubert's Orchestra	11390
Somebody Stole My Gal	Majestic Orchestra	11391
Somebody Loves You	Miami Melody Makers	11392
Somebody Loves You	Miami Melody Makers	11393
Somebody Loves You	Miami Melody Makers	11394
Somebody Loves Me	Triangle Record Orchestra	11395
Somebody Loves Me	Triangle Record Orchestra	11396
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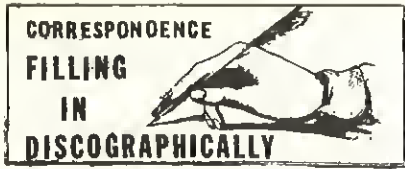
Plaza 5000 series: We again continue to list numbers in this series, giving masters, tune titles, artist credits and the recording dates. The artist credits and recording dates are from the ARC master files. From 6000 to 6370 and from 7314 up this applies. Below 6000 and between 6370 and 7314 the artist credits are from records examined and in place of a recording date we give the label and catalog number of the record from which the data were obtained. We are asking you to fill in our blanks, if you can! See the introduction of this series in the July 1961 issue (#36) for details. See most of the subsequent columns for the listings. Our listing this time continues from #6383.

Please check back in our columns in issues #81 & #83 for the listings of missing Grey Gull and Grey Gull family records. Completing the Grey Gull numerical listings will take the utmost cooperation of all who may have any stray information on some of these elusive issues! There are so many gaps! Send data, comments, etc. to us at Salem Road, RFD 2, Pound Ridge, New York 10576 or c/o this magazine.

- 6583-My Dream Of The Big Parade
6584-When The Red, Red, Robin Comes Bob....
6585-Only You And Lonely Me
6586-Cherie I Love You
6587-Roses Remind Me Of You
6588-Talking To The Moon
6589-My Own Liberty Bell
6590-Philadelphia All The Time!
6591-Katinka
6592-You Gotta Know How To Love
6593-
6594-
6595-
6596-Valencia
6597-Comin' Home From School
6598-What Good Is "Good Morning"?
6599-When The Red, Red, Robin Comes Bob.....
6600-Somebody's Lonely
6601-Somebody's Due At Two-Too-Too Today
6602-
6603-
6604-
6605-At The End Of The Shady Lane
6606-Oh Boy! How It Was Raining!
6607-I'm Just Wild About Animal Crackers
6608-That's Why I Love You
6609-Melodies Are Memories
6610-Sleepy Head
6611-Where'd You Get Those Eyes?
6612-There's A Blue Ridge In My Heart, Virginia-Sam Lanin's Troubadours
6613-I'm Walking Around In Circles
6614-I Wish You Were Jealous Of Me
6615-
6616-
6617-
6618-
6619-
6620-
6621-Lay My Head Beneath A Rose
6622-The Old Fiddler's Song
6623-
6624-
6625-Jane, We'll Start Chasing Rainbows Again-Hollywood Dance Orch.
6626-Lucky Day
6627-The Birth Of The Blues
6628-On The Riviera
6629-Broekin' Along With The Breeze
6630-My Pal Jerry
6631-
6632-
6633-
6634-Baby Face
6635-I'm Lonely Without You
6636-How Many Times?
6637-Who Wouldn't?
6638-
6639-
6640-School Day Sweethearts
- Ernest Hare
-Imperial Dance Orch.
-Imperial Dance Orch.
-Adrian Schubert's Salon Or.
-Hollywood Dance Orch.
-Hollywood Dance Orch.
-Ernest Hare
-Ernest Hare
-Sam Lanin's Troubadours
-Sam Lanin's Troubadours
-Re 1761
-Ba 1762
-Ba 1762
-Ba 1767
-Re 8079
-Re 8079
-Ba 1773
-Ba 1773
-Do 3745
-Do 3745
-Do 3745
-Ernest Hare & Billy Jones
-The Bakimo Quartette
-The Bakimo Quartette
-Irving Kaufman
-Irving Kaufman
-Ernest Hare & Billy Jones
-Billy Burton
-Ernest Hare & Billy Jones
-Missouri Jazz Band
-Missouri Jazz Band
-Howard Clarke
-Howard Clarke
-Sam Lanin's Troubadours
-Sam Lanin's Troubadours
-Sam Lanin's Troubadours
-Arthur Fields
-Ba 1810
-Do 3745
-Ba 1764
-Ba 1764
-Ba 1773
-Ba 1774
-Ba 1774
-Ba 1774
-Re 8076
-Re 8076
-Ba 1769
-Do 3745
-Do 3760
-Do 3760
-Vernon Dalhart
-Vernon Dalhart
-Ba 1792
-Re 8092
-Re 8092
-Ba 1792
-Ba 1792
-Ba 1776
-Ba 1776
-Ba 1807
-Do 3758
-Ba 1786
-Ba 1786
-The Radio Imps
-Irving Kaufman
-Irving Kaufman
-Irving Kaufman
-Hall And Ryan
-Do 3758
(TO BE CONTINUED)

- 5459 HANK BALLARD & MIDWINTERERS
Let's Go Again (4994-04)
Deep Blue Sea (4997-05)
5460 STANLEY BROTHERS
The Window Up Above (10287)
The Wild Side Of Life (10591)
5461 THE TWI-LITES
Pony Time (10605-1)
The Fever (10606-1)
5462 THE SHILOHS
The Rebel Yell (10609)
The Ballad Of The Rins And Oray (10610)
BILLY WARD & HIS DOLPHINS -5463 (2473)
That's How You Know You're Growing Up
Lay It On The Line (P 1132-1)
5464 CHARLES BROWN & ALDO KILBURN
I Wanna Go Back Home (10607)
My Little Baby (10608)
5465 TITUS TURNER
Way Down Yonder (8945-01)
Miss Rubberneck Jones (14041-01)
5466 JAMES BROWN
Love Don't Love Nobody (4933)
I Don't Mind (4934)
5467 EDDIE RAY
The Lucky Guy (10611)
Some Things Will Never Change (10612)
5468 TAB SMITH
Chuggin' Along (4835)
Night Hawk From (4841)
5469 BEN & SILEY
Don't Let Your Sweet Love Die (4421)
Born To Lose (4693)
5470 JO COURTIN
Millard (Kip 10634)
C'est Ca L'Amore (Kip 10635)
5471 DON LANG & HIS FRANTIC FIVE
Time Machine (10640)
Don't Open That Door (10641)
5472 CLIFF SCOTT
Freak-The Kite (4980)
Blue Lady (4981)
5473 MOON MULLIGAN
I Don't Know What To Do (K 2816)
I'll Take Your Hat Right Off (K 3074)
5474 TOMMY WATT & BO
The Night We Got The Wind (10638)
Les Cigales De St. Tropez (10639)
- 5475 ETTA JONES
Since I Fell For You (8875-2)
5476 FERLIN HUSKY
Electrified Donkey (10636-2)
Quilly Feeling (10637-1)
5477 EARL BOSTIC
Jersey Bounce (10030)
Because Of You (10135)
5478 LALE ANDERSON
Machinal Tremor Ioh You Kornfeldt (10684)
Eln Schiff "Ird Kommen (10685)
5479 CONBOY COPAS
It's A Shame (K2686)
You Walked Right Out Of My Dreams (K2698)
5480 BOB KALES
I Want You (4824)
Colonel Bogey March (4825)
5481 THE NEW FRONTIERS
Bing Dong Doo (10656)
Why Pretend (10659)
5482 BILL DOGGERT
Bugle Noise (4317)
The Doodle (4620)
5483 AMOS MILBURN
My Sweet Baby's Love (10670)
Heartaches That Make You Cry (10671)
5484 NAT RUSSELL
The House Next Door (10680)
My Foolish Heart (10681)
5485 JALINE BROWN BAND
Buds (10630)
Sticky (10631)
5486 EASTER BROTHERS
He Saved My Soul (10646)
The Darkest Hour (10647)
5487 TRINI LOPEZ
You Broke The Only Heart (10259)
One Heart One Life One Love (10261)
5488 ANGELO DURAND
Mama Oui (10682)
Oh Oh Antonio (10683)
5489 GRANDPA JONES
It's Raining Here This Morning
And So You Have Come Back To Me (2795)
THE ROBERTTES 5490
Oh My Papa (10678)
Dance With Me Georgie (10679)

(TO BE CONTINUED)



FIELD RESEARCH - FOLK & BLUES
with David L. Rodum

Dear Record Research People:

I was urged to write you by a friend, Willard Johnson, a couple of years ago, but haven't had the ambition to write until now. He is an active collector of 78's and tapes. I'm afraid I also share this singular preoccupation, and also hail from the Minneapolis area. Maybe you know Maury Bernstein and John Pankake. They are also Discophiles from the same area. Unfortunately (believe me) I am in the service at this time, and miss having my old records and tapes around me. So, I decided to send for your magazine. It is such an abysmally boring scene out here at sea. A few years ago I did some serious record collecting around North Georgia in Marietta, Clayton, Gainesville and Dahlonega; and also around Franklin, North Carolina. I found some good material - Roane County Ramblers, Mc Chee Bros., Scotsdale String Band, etc., but nothing really rare. Also, in going from house to house in the Atlanta Negro ghetto, I amassed quite a pile of good blues records. While I was there, I tried to find Blind Willie McTell, but found out that he had died (editor - report he was alive and active in the Church here in N. Y. or N. J. !!!) I did get to meet an old blues singer named Buddy Moss, who said that he used to perform with McTell at barbecue stands in Atlanta. Moss still seemed to play and sing well. In rambling about the mountains in the north, I ran into a number of old gentlemen who had memories of playing music in the old days with Gid Tanner and Riley Puckett and the Skillet Lickers. After finding employment at the Lockheed aircraft plant in Marietta, (to keep body and soul together while traveling around the mountains taping and hunting records) I finally got to be accepted by the mountain people, in spite of my being a "Yankee". I met some really great people there. I noticed that there was a McMichen working in my section (bodymate for C-141's). I finally ran into him at the dispensary where he came in with a cut hand. I found out that he was Clayton's brother, and we had a long talk about the music & fiddles & the old Skillet Lickers. He said something about Clayton being in New York City at the time with his own group of musicians. This was about in '65. Incidentally, the Skillet Lickers inimitable rendition of "Down Yonder" and "Back Up & Push" is a standard selection on the juke box in any rural Georgia honky tonk. There were so many old time fiddlers and pickers there at Lockheed that I wish to God that I could have stayed there and taped to my hearts content instead of being snatched up in the clutches of Uncle Sam. There was an old man that I worked with that we knew by the name of "Banjo Bill". I forgot his real name, but he knew a great many old songs and was great to talk to. I imagine you have heard about the tragic murder of Mary Phagan in Atlanta in 1905, and the equally tragic aftermath of the lynching of Leo Franck, who was unjustly accused of the crime. Leo Franck was wealthy and Jewish and was made a scapegoat for the communities grievances against the wealthy Jewry in Atlanta. Any-way this is a subject that has become immortalized in poetry and song in all of Georgia. Harry Golden wrote a book about it - "A Little Girl is Dead". I talked to old Bill Phagan about it at work (He would have been Mary's nephew), and he said he has a picture of his father and grandfather with the hanged body of Leo Franck. You still hear a song sung around there called "Little Mary Phagan". A good song, but one with bad karma. I met a number of people in the Atlanta Folk Music Society. This was a good group, but nobody in it was interested in research or records or actual traditional music, so it didn't hold much for me. They

COMING:.....

AN HISTORIC RECORD RESEARCH DOUBLE
ISSUE ON RED NICHOLS by WOODY BACKENSTO
RARE PHOTOS, DISCOGRAPHY, STORIES.....

were primarily interested in making their own "Folk Music" (ala Tom Paxton, Joan Baez, Len Chandler, etc.) rather than studying the great heritage around them. They had a very successful folk festival up in North Georgia. A lot of people from New York came down for it (Peter La Farge, Len Chandler and others). Most of the music they had was New Left, Agit-Prop City Folk stuff. But one performer they had was a notable exception - the Reverend Pearly Brown. He was an old blind clergyman from south Georgia, and played a lot like Blind Willie Johnson. The only other traditional performers that were there were a fiddler they hired for the square dance and a banjo player that I had brought there from Clayton, Georgia. A few months before I left the South, I went to Charleston, and saw a group of singers from the Georgia sea islands, with Guy Carawan. (I am assuming that you all are mainly interested in Traditional music, so I am trying to relate most of what I ran into in that vein.) Jessie Fuller came to Atlanta to visit relatives and the Society got him to come to a campfire gathering and sing. He said he got to meet Bessie Smith one time when he was a kid.

I spent a lot of time around Clayton and Rabun Gap making live tapes. John Eller - who plays banjo, fiddle and guitar, Aunt Deila Nichols - who sings ballads, Green Shuler & Wife, who sing sacred songs, and John Henry Mize - virtuoso fiddle player doubling on guitar. This was all three years ago, and at the time I didn't get to tape nearly as much of the material as I'd wanted to. When I return from the service, I am going to go back to Clayton and a number of other areas to make tapes and hunt records. A friend from the Navy wants me to stay for a while at his place in a small town in the Ozarks in Arkansas. Jimmie Driftwood lives nearby, and among his family and friends are many musicians and singers. I also plan to do some collecting up in the area of Hazard Kentucky. Not long before I left the South, I made a "pilgrimage" to the Opry in Nashville. I wanted to see Kirk McGee, who I had met before when he appeared at the Guthrie folk festival in Minneapolis. He was gone that evening, but I got to meet his brother, Sam. Also there were members of the Crook Brothers aggregation, Stringbean - (who sang "Little Birdie" that night), and the incomparable Grandpa Jones. I went to Ernie Tubb's record shop to try to get a look at Jimmie Rodgers guitar (Holy of Holies), but learned that it was moved to Roy Acuff's museum across the street from the Ryman Auditorium (which was closed - ah cruel fate). I didn't get to see the country music hall of fame either, as I was passing through in a hurry.

I am very interested in what your publication has to offer as it was highly recommended to me. So enclosed find my subscription. I will be back in civilian life in a short time, and will then fall back on my former pursuits and happy way of life. After separation, I will enjoy an extended period of wandering about the mountains. The prospect of locating lost or obscure country musicians is a very tempting thought. Remember when someone found Mississippi John Hurt, and Peg-Leg Howell? I am going to have a lot of time for detective work of that sort and a wealth of contacts, so I would appreciate it if you would furnish me with names of people you would like to have found. This would especially be true in north Georgia and North Carolina, where I know a great many people; also in Kentucky to a lesser extent. And if I, in my travels, should stumble onto something great, I would not hesitate to let you know. One thing I want to do after I settle down is to hold correspondence with others for the purpose of trading tapes.

My next stop after Kentucky will be New York. I'll stop by your office and show you the results, if any, of my trip.

IS HENRIETTA CROSS REALLY HENRIETTA CROSS!!

OR DOLLY KAY?

Query from Editor, Len Kunstadt

Can any of our Dolly Kay fanciers who have this collector's item, listen to it, and verify H. C. as D. K.? Then we may add it to our Dolly Kay discog which appeared in RR 56.

- contrato Solo, Orchestra Acc. (aural: tp, th, clary, pno)
- 6320-1 Domino 3637 Sleepy Time Gal
Rev. is by Irving Kaufman (6322-2)

CLEO BROWN vs. LAURA RUCKER, HENRY THIES &
ROSS PIERCE, PINE TOP SMITH TEST, WHAT'S AN
AUTHENTIC TEST PRESSING?

potpourri from researcher, Bill Thompson, Sunnysvale, Calif.

And then in answer to Mr. Whyatt's (RR91) question regarding the Cleo Brown I USED TO HAVE. The accompaniment is piano and guitar. And if memory serves me, the test was one sided--I'm Gonna Sit only. I was told by Ken Crawford, or someone of his high stature, that indeed it was Laura Rucker and not as my test had said Cleo. I would think the reason the record was rejected was because of the terrible gasps of air she took in between her lines. I'm gonna sit right down--huh--and write myself a letter--huh--and That would be the most likely reason. I think milke systems have a built factor that can eliminate most breathing sounds from coming onto tape these days. That's the story of my ex-test.

The Henry Thies story (RR90) was quite interesting to me even though I care nothing about the bands recorded output. It so happens that some friends of mine introduced me to a friend of theirs who at one time was a musician. At about the same time I found out that this friend, Ross Pierce, played for Thies and that I had the record shown on your cover, issue 90. I gave him the record to his delight. I don't imagine he can be listed among the real successes to emerge from the Thies band, but he is a successful restaurant owner in Sunnysvale--if that's possible! He runs a Mexican restaurant with his wife. He hadn't mentioned any of the luminaries Frank Kelly named. I'm going to see him today and show him the article to see if he can further recollect. I'd be happy to hear from Frank if he'd like me to ask any questions of Ross.

Lastly, and I hadn't meant to be so long winded, was that I have picked up yet another test by Pine Top Smith, NOW I AIN'T GOT NOTHING AT ALL. The matrix numbers differ from that Rust lists in BLUES AND GOSPEL 1902-1942 in that mine is C 2800 B. He lists no B following the numerals which is probably insignificant. The best way for one to find out if different takes were used would be to play the records side by side at the same time or from a tape and turntable at the same time. They are most likely the same.

And I've gotten into some rather heated discussions lately concerning authentic test pressings. The market has been somewhat flooded with tests of Mississippi John Hurt, Clarence Williams, Troy Floyd, etc., of mostly heretofore unused material. It comes from one local NY source and have been pressed on vinyl material and are from the Columbia vaults. Seems to me someone has been a bad boy and has really done a disservice to the collecting fraternity by passing these recent made tests on an unsuspecting public. Is a test an authentic test merely because it contains the stamper in the wax/vinyl? Or is it just an issue which shouldn't be given the same value as a test made during the twenties or thirties? Very confusing and disgusting!

PUBLICATION DATE SEPTEMBER 30th 1968

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ATTENTION: Pulceez! when sending in your letters, do give the source of your information plus indicate the Record Research issue and subject matter when answering or supplementing data of other correspondents. Keep those wonderful constructive research letters coming our way. Thanks. - L. K.

BLACKHAWK BAND FILMS

Research from Kenneth Hansen, Minneapolis, Minn.

Would like to see more articles on Piano Rolls and Jazz and Band films that are available, not just what has been made in the past and not available to the collector, but what is available now. QRS has a fine list of some twelve piano rolls by James P. Johnson & Fats Waller that I have bought, but do others know of this? As there may not be a piano roll store near them to check. Also is true of the Blackhawk Band films, do most of the collectors know that there are a number of Bands of the thirtys and fortys available in both Jazz and Dance Bands. I feel that if more people were to know of this (piano rolls & film) there would be more of a chance to get additional films and piano rolls that are now not available, like the film of Duke Ellington recording session with I've Anderson for MASTER & VARIETY labels. This would come under the title of Record Research on both films and piano rolls.

I have a film, a silent comedy made by Mack Sennett back in 1913, with the title of the RAG-TIME BAND, that was reissued during World War I about 1917 as the JAZZ BAND LEADER, and it is under this title that Blackhawk has reissued it. So the word JAZZ appears at that time on the screens of theaters.

Ed. Note: Ken! RR in its way pioneered a steady piano roll-section with Mike Montgomery in the forefront - and have worked on about all the famous jazz and blues pianists in this department with our coined "piano rolographies." We have still some more. We hope to present listings of Frank Signorelli, Arthur Schutt, Blind Tom, etc. We have also promised a massive listing of ragtime roll listings. About the reissues! We certainly would like to know about them.

WANTED! ADELE ROWLAND

Query from Henry E. Schmidt, Oakhurst, New Jersey

I was wondering if you could please give me some information about a singer during the teens, Adele Rowland. To my knowledge she has only recorded two records according to the Victor Catalogues 1920, 21, 22, 23. They are:

18560-A When You See Another Sweetie Hanging

Around (Lewis-Young-Donaldson)

18560-B Mammy O' Mine (Tracy-Pinkard)

18621-A When the Preacher Makes You Mine

(Lewis-Young-Donaldson)

18621-B Granny (Gilbert-Bellenda)

and that 18560 was in print the longest.

She was also in several Broadway shows in the teens, some of them are: Katinka (Friml-Hauerbach) (1915), Her Soldier Boy (Romberg-Kalman-Hauger) (1916), The Kiss Waltz (Kern) (1911), and Nobody Home (Kern-Greene) (1915). Would you please tell me if she recorded for any other companies, and if so, what are they?

(Ed. note): Columbia is one company that comes quick to our mind; Perhaps in a future issue we'll print an exploratory discog of Adele. If interested readers wish to help please send us any listings or biog. matter of Adele.

BOOD & FLEECE BRYANT, NETTIE SAUNDERS, DAVE SILVERMAN (see auction RR 89)

Comments from Anthony Pack, Cleveland, Ohio

Gentlemen: I notice you asked about Bood & Fleece Bryant on listing #477. Of course, doesn't everybody know? They are the famous country and western song-writers (husband and wife team)? Boudleaux Bryant and Felice Bryant - very well known in Nashville. Then you also asked who is Nettie Saunders on listing 2798. Well she's been giggling around in various cocktail lounges in Chicago for years; maybe she still is. I've been away from home now for 3 years, so maybe she's passed on or retired now. Last I knew she was at Mickey Meyers Lounge on near north side. On #2897 that's just got to be Dave Silverman, my old co-worker at radio station WJR in Detroit - he was the music librarian and I was a record librarian. He's probably retired now but if you're interested I'm sure you could write to him care of the station.

follow-up info. from Paul Larson, Lakewood, N.J.

Some time ago you printed my request for information as to the where-a-bouts of former trumpeter GEORGE SABBACK who had visited Bunk Johnson at his home in New Iberia during the summer of 1941 and photographed Bunk, the photos being used in the final issue of JAZZ INFORMATION. Sabback who was coming East from San Francisco area where he had been since 1935 had been a friend of Lu Watters and sometimes played with this group. After much research I have found out that Sabback had changed his name to George Drake, got out of the music business in 1949 and moved to Wilton, Conn. where he was active in Real Estate and was also active as a breeder of long hair dachshunds. In early 1964 he went on a business trip to Detroit to try to interest a Kresge Co. rep. in some land in the Akron area for a store sight. After leaving Detroit City Airport on 2/15/64 at 8:40 AM, the plane was never heard from again and Sabback (Drake) and the pilot and two other passengers were all believed lost in Lake Erie. Sabback had visited his father and a cousin in Toledo, his home town, the night prior to his being lost. It is not known if Sabback ever recorded but he was active in music in Toledo area from 1929-1934 when he spent a year in the Detroit area prior to moving his base of operations to the Oakland-San Francisco area. He left SF in the Summer of 1941 for NYC where he remained active musically until 1949 I would like to hear from anyone who could shed any light on the bands, records or other musical activities of GEORGE (SABBACK) DRAKE who was born on 12-10-1904.

P. S, I would like to locate a LESLIE SMITH who wrote column 'AS SEEN FROM NOB HILL' in the 43-44 RECORD CHANGER.

HANK DUNCAN (Re: RR 91)

data from Leon Vogel, Washington, D. C.

In your last issue you made reference to Hank Duncan "making so few recordings as a soloist." I have Capitol transcription 569/570 which is all fine solos by Hank including Maple Leaf Rag. Perhaps a little mail to Capitol might get it issued.

TRAVELERS (see RR 91)

Info. from researcher Dr. Bob Healy, Colorado Springs, Colorado

Re your recent auction query as to item #2980 "The Travelers"!

The Travelers were a radio station (WLS, Chicago) studio group. Although on the radio they were known as Otto Morse and His Tunc Twisters. The Travelers existed strictly on records. The group consisted of:

Ted "Otto" Morse trumpet
Henry Hartley violin
George Thall cornet and clarinet
Ted Gilmore gtr. and bjo.

And in late 1935, Ken Wright was added on acdn. I'd add to this a little bit, George Thall (also known as "Willie" or "Bill" Thall) was the hot clarinet player on all of the Sweet Violet Boys recordings. Of course the Sweet Violet Boys was the alias assumed by the Prairie Ramblers for their slightly off color songs (i.e. "I haven't got A Pot to Cook in", "I Love My Fruit", etc.) George Thall is also the vocalist on most of the SVB sides. George was more recently seen as emcee of the now defunct TV series "Mid-Western Hayride" a few years back.

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IS CROONER, GENE AUSTIN, SINGING FOR FOLKER GEORGE RENEAU?

Research comments from George Kay, Washington, D. C.

Early Gene Austin research has brought my attention to the articles on Austin by Jim Walsh of Hobbies magazine in 1957. The following is quoted from an interview concerning Austin's first recordings as a singer of hill-billy numbers in 1925 for the Vocalion and Edison companies:

"I was a song writer in those days," Austin recalled, "so I often dropped around to the studios to give our songs a boost for recording purposes. One day, Cliff Hess, recording manager at Vocalion, told me he was worried. It seemed a Knoxville firm had sent George Renau, known as "The Blind Musician of the Smokey Mountains", to New York in the belief he could make a series of hill-billy records that would be a big success. However, while Renau's mouth harp and guitar playing were all right, his voice didn't record well, and he lacked a sense of timing. Several singers had been tried as his partner, but they didn't seem to have the Southern style needed for that type of recording. So I was asked if I'd have a try.

"I would, and did. Renau, who was quite a character, and I did a lot of work together, at first for Vocalion and later for Edison. I remember he had an idea he could "clean up" if he could only play the guitar and sing on the streets of New York, as he had in Knoxville, so I took him to Broadway and 42nd and sat him down. He made something over three dollars in a little while and he thought he had struck a gold mine. Edison paid him so much (\$1,000) to make a series of records. He returned to Tennessee, got married, and is still. I hope, living happily.

Comment: I recently picked up a couple of old Vocalion records by George Renau: Vol. 14998, "Letter Edged in Black"/Wild Bill Jones", and Vol. 15046, "My Redeemer"/"We're Floating Down the Stream of Time". Careful listening fails to convince me that Gene Austin is the singer on these sides. The voice is high pitched, thin and extremely nasal. None of the Austin resonance or intonation are discernible. Have any other collectors checked the Renau Vocalions for Gene Austin vocals?

TROMBAR AND KEYSTONE

Comments from Ken Crawford, Pittsburgh, Penna.

RR No. 90 - The "Frank Trombar Orch" on the Keystone label, are dubbed re-issues of the Standard transcriptions. Of the 128 titles recorded for Standard, only 18 titles were reissued on Keystone. Standard sold many of its selections to Keystone, after they were taken out of the standard catalogue.

BLUES RESEARCH NO.16 MAY BE READY VERY SOON, WATCH FOR BLARE OF HEALING TRUMPETS. RR 7,8,10,11,12,13,14 AND 15 ARE AVAILABLE FROM RR FOR 30 CENTS EACH...

At the turn of the century, several persons were recorded in London, England (on the Pathe label) who might be regarded as folk personalities. In 1903, Mary Garden recorded several traditional ballads for Pathe Cylinders (& Discs); Louise Kirkby-Lunn recorded forty-two ballads, traditional and contemporary, also on Pathe Cylinders (& Discs); Stormont recorded fifty-four of the same, on both Columbia Cylinders (1903-06) and Pathe Etched-Label Discs (1907); and between 1910 and 1913, Carrie Herwin recorded thirty-five traditional and contemporary ballads for Pathe Etched-Label Discs (two of the ballads were issued in the United States as US 400-17, Banks of Allan Water/Barbara Allen). Don Richardson may not be the earliest folk personality on disc, but he is to be considered at the genesis of folk recognition in the world of recorded sound.

dialect of the mountain folk, with the added attraction of Taggart playing fiddle. Taggart plays his fiddle pieces in the tradition of the mountain folk, and one finds it hard to be convinced that he is not to be counted among the earliest folk artists on disc. However, the novelty image in both Stewart and Taggart would weigh heavily against them in defining an "authentic" folk tradition.

RECORD RESEARCH

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103 ADAMS-Don't Leave Me This Way
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